



GLOBAL ARTS:

Performances For Schools

Presents



Balé Folclórico da Bahia

**January 27, 2011
at 10am**

**Fine Arts Center
Concert Hall**

Study Guides for Teachers are also available on our website at www.fineartscenter.com - under *Resident Presenters* select *Global Arts*, then select *Resource Room*.

Please fill out our online surveys at <http://www.umass.edu/fac/centerwide/survey/ppeef.html> Thank you!

Welcome

Information for Teachers and Parents

Our goal is to offer high quality performances for young people in a safe and comfortable setting. Please help us by following the below guidelines.



Please arrive early. You should arrive at the theatre 30 minutes prior to the noted start time. Allow for travel time, parking, being seated and bathroom visits. It is important that we begin our performances on time so that all schools can meet their lunch and/or dismissal times.



Be sure to check the location of the performance when making your bus reservations. Performances take place in the Fine Arts Center Concert Hall or Bowker Auditorium in Stockbridge Hall. Please see the map at the end of this guide for driving and drop-off instructions.



Upon arrival your group will be greeted by an usher either at your bus or in the lobby. We do not issue individual tickets for performances. Your usher will direct your group to their reserved seats.



Both theaters are accessible for Mobility Impaired members. An infrared listening system is available in both theaters. Access parking is available adjacent to the theaters. An Access permit should be clearly visible in the parked vehicle. To better meet your needs, please inform us of any special seating requirements one month prior to the performance by calling 413-545-2116.



For the comfort of all our seated patrons, we request that backpacks, lunches and other gear be left on the bus. Also, please remove all hats when seated in the theater.



Food, drinks other than water, smoking, candy and gum are all not allowed in the theater. The use of cell phones, portable music players, cameras or any other recording device, including non-flash photography and cell phone cameras, is strictly prohibited. PLEASE BE SURE TO TURN OFF ALL CELL PHONES.

Any teasing, disruptive and rude behavior by students towards each other or to others seated close-by during a performance is not acceptable. Teachers and chaperones will be held responsible for any such incident reported to the Fine Arts Center staff. All complaints received will be forwarded to the schools involved. Repeated offences from the same school/s may result in cancellation of future reservations for shows.



Theatre Etiquette

Please read and review the following information with your students.

WE expect everyone to be a good audience member.

Good audience members.....

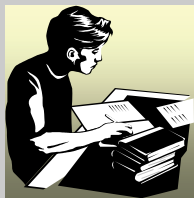
- Are good listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Do not eat gum, candy, food or drink in the theater
- Turn off all cell phones and do not use portable music players, cameras or any other recording devices
- Stay in their seats during the performance
- Do not disturb their neighbors or other schools in attendance

“Theatre is not theatre without an audience.”

Live theatre differs from watching television or movies. Remember that performers can see and hear you. As an audience member you are a vital contributor to the performance experience that you and those around you will have. How you behave and how you react to the show will affect the artists’ performances. That is why each performance is a unique experience, it will never be repeated exactly the same. Talking to your neighbor, sending text messages, and other similar behaviors are distracting to the rest of the audience and to the artists. Please be respectful of the artists on stage performing for you by listening quietly. Of course, it is appropriate to react to what you are seeing – some things may make you laugh, gasp out loud, or you may be asked to respond by answering questions from the performers, singing along or clapping. Most of all, it is important to be present “in the moment” by being attentive and enjoy the performance. And of course – show your enthusiastic appreciation by applause at the end of the performance!

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Curriculum Frameworks

This performance and guide provide opportunities for your students to explore a variety of topics. For your convenience we list below applicable Massachusetts learning standards. This list is by no means exhaustive. Please use this list as a guide to assist with creating lesson plans.

History, Geography, Economics, and Government

- Colonization & Settlement
- Pre-Columbian Civilizations of the New World and European Exploration, Colonization, and Settlement to 1700
 - 5.1 Exploration of the New World
 - 5.2 Major Pre-Columbian Civilizations in Central and South America
- Political, Intellectual, and Economic Growth
 - 5.12 Establishment of Slavery

World Geography

South America

SAM.4 Independence of South American Nation

Music, Theatre, and Visual Arts

- Critical Response, Purposes and Meanings in the Arts
- The Arts Discipline – learn about and use the symbolic language of music, theatre, and the visual arts
- Connections to History, Criticisms, and Links to Other Disciplines



the Artist

BALÉ FOLCLÓRICO DA BAHIA (BFB), the only professional folk dance company in Brazil, was formed in 1988 by Walson Botelho and Ninho Reis and has achieved considerable success in its short history. Under the artistic direction of José Carlos Arandiba, the company's many national and international tours have earned it a prestigious reputation throughout the country and abroad that is reflected in the response of the public and the critics.

The 38-member troupe of dancers, musicians, and singers performs a repertory based on a "Bahian" folkloric dances of African origin and includes slave dances, capoeira (a form of martial arts), samba, and those that celebrate Carnival. The company presents the region's most important cultural manifestations under a contemporary theatrical vision that reflects its popular origins.

Based in Salvador in the northern state of Bahia, the Brazilian company made its debut in July 1988, at the Joinville Dance Festival where an audience of 20,000 enthusiastically greeted its performance entitled "Bahia de Todas as Cores" (All Colors of Bahia). The troupe's immediate success brought invitations to perform at other festivals around the country.

At the Bahia International Dance Festival later that year, Balé Folclórico da Bahia was awarded the prize, "Best Performance of the Year" given by the Ministry of Culture through the National Institute of Dance. In a subsequent tour of the principal capitals of Brazil, sponsored by the Ministry of Culture, the troupe was acclaimed as one of the country's most important dance companies.

In 1989, Balé Folclórico da Bahia gave an unprecedented two-week engagement at Salvador's Teatro Castro Alves, one of the most important and prestigious theatres in Latin America, followed by a national tour. In 1990, the company received the "Fiat Prize", awarded by Fiat Industries to the best dance company in Brazil.

Balé Folclórico da Bahia made its European debut in 1992 when it participated in Berlin's Alexander Platz International Festival and drew an audience of 50,000. Its most prestigious international engagement to date has been a spectacularly successful appearance at the Biennale de la Danse, held in September, 1994, in Lyon, France. From among the cover companies from four continents participating, the "New York Times" commented that this Brazilian company exemplified the festival's celebration of African-derived dance. The troupe returned to the Lyon's festival in 1996 and in 2000, as special guest to perform for the celebration of the 20th anniversary of the Maison de la Danse Theatre.

Since 1994, as a consequence of its success in Lyon, the troupe has traveled all over the world, performing at the most important theatres, such as City Center, in New York City, Shubert Theater, in Boston, New Jersey Performing Arts Center, in Newark, Zellerbach Hall, in Berkeley, Massey Hall, in Toronto, Sydney Opera House, in Sydney, Teatro da Trindade, in Lisbon, Musik Center Teateeri, in Kuopio, Savoy Teateeri, in Helsinki, Parteatern, in Stockholm, Teatret Albertslund, in Copenhagen, and many others.

During the 1995-96 tour season, Balé Folclórico da Bahia undertook its first tour of the United States with sold-out performances. The company was a revelation. The 1997, 1998, 2000 and 2004 North American tours, took again the company cost to cost, with programs entitled "Bahia of all Colors", "Carnaval 2000" and "Brazilian Rhapsody". The company performed in 99 cities in the USA since its first tour, with several presenters rebooking for following seasons.



the Program

Today's program may include the following dances.



ORIGIN DANCE

Choreography:
Augusto Omolú
Music: Antônio
Portella

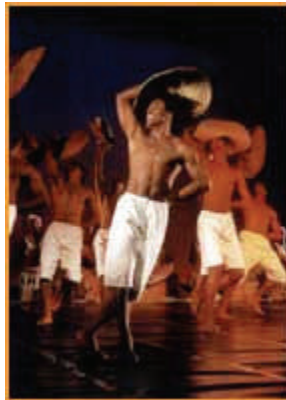
Based on a legend
depicting the
creation of the
Universe as

interpreted by Candomblé, the African religion brought to Brazil by the slaves during the colonial period (16th and 17th centuries) and still practiced today in Bahia: "The Supreme God, Oxalá, with His sons, formed the Universe from a mixture of sacred powder and water".

FISHERMAN'S DANCE

Choreography: Walson Botelho
Music: Bahian Folklore

A popular demonstration, still seen on the beaches of Bahia, in which Iemanjá, the Goddess of the sea, is invoked by the fishermen and their wives who, through their dances and songs, ask for an abundant catch.



SAMBA DE RODA

Choreography: Walson Botelho
Staging: Walson Botelho and
José Carlos Arandiba
Music: Bahian Folklore

The most popular dance and rhythm in Bahia, the samba first appeared in Brazil as an entertainment practiced by the slaves during their leisure hours.

CAPOEIRA

Staging: Walson Botelho and José Carlos Arandiba
Music: Bahian Folklore

A form of martial art which originated in Africa and, during the colonial period, was brought to Brazil by slaves from Angola.

AFIXIRÊ

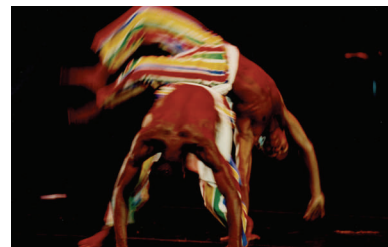
Choreography: Rosângela Silvestre
Music: Antônio Portella and Jorge Paim

Meaning "Dance of Happiness" in yorubá, language of West Africa. This dance has influenced most of the cultural and religious celebrations in Bahia. A festival of sound, color and movement that shows the sensuality and spirit of the Bahian people.

SAMBA REGGAE

Choreography: José Carlos Arandiba and the company
Music: from the songs of Bahia's carnival

The most recent form of popular music to appear in Bahia, Samba Reggae is a mixture of Afro-Bahian rhythms such as *afoxé*, *ijexá*, and *samba duro* (with a Caribbean influence). Paul Simon was the first mainstream artist to introduce this new rhythm to the world when he performed and toured with the Bahian percussion band Olodum.





the Art form

BRAZILIAN MUSIC AND DANCE

Music and dance are key elements of Brazilian culture as exhibited by *carnaval* and other traditions and holidays. The music and dance of Brazil is as diverse and varied as its inhabitants. As colonists, immigrants and slaves came to Brazil, they brought with them their rhythms, sounds, instruments and movements.

Music

The indigenous peoples, many living deep within the Brazilian forests, have a variety of instruments including rattles, drums, whistles, flutes and horns. The sounds of these people often reflect their surroundings, as they imitate what they hear around them.

The Portuguese, however, have tremendously impacted the sounds of Brazil. When the Portuguese arrived they brought with them many European instruments like the flute, clarinet, guitar, violin, accordion, cello, tambourine, piano and a four-stringed guitar (that later became the Hawaiian ukulele). They also brought vocal music such as ballads, romantic songs, church music, children's songs, lullabies, in addition to European scores and harmonies. Polkas, waltzes and marches also became popular. These instruments, sounds and rhythms are now used in much of what's referred to as Brazil's "traditional music."

African musical influence is also very strong in Brazil as many slaves worked to keep their musical heritage alive while working in the plantations. Drums, bells, rattles and bowed instruments with gourds are among the most popular. Much of the music is used to accompany dances that are included in rituals.

Samba

Samba is *the* dance of Brazil and each region of Brazil has its own samba. The samba comes from African rhythms and movements and the music is played on African-derived instruments but might also include brass instruments or guitars. As samba is such a large part of Brazilian life, there are many "samba schools." These schools are actually more like clubs that do teach, but not formally, as it is more of a folk art handed down from generation to generation. To be a "samba school" in Brazilian terms, you must have certain components including a *bateria*, or a percussion group, dancers, singers, costume making, a yearly theme and parade, *baianas*, or elderly women in hoop skirts, etc.

CAPOEIRA

Capoeira is a martial art form that combines acrobatic and dance elements which are categorized as attack or avoidance movements.

Two people "play" *capoeira* by battling each other through a series of kicks, flips, jumps, turns and sweeps while surrounded by a circle of spectators and musicians. Often times the opponents do not actually make physical contact with each other as the focus is not on destroying your opponent. Instead, they prefer to show the movement without completing it to enforce their superiority in the match. It is as much about cleverness and wit as it is physical ability.

BRAZILIAN CELEBRATIONS

Carnaval

Carnaval is the most famous holiday in Brazil and most celebrations occur throughout Brazil from Christmas to Ash Wednesday. The focus of *carnaval* is not an historical event or important Brazilian figure—instead the focus is on the Brazilian people. It is a time of camaraderie, freedom and a week without work where most Brazilians party day and night.

Carnaval in Rio de Janeiro is the most famous and elaborate. Lasting for the four day period before Lent, there is a carnival parade or the Samba School Parade, a big celebration and a serious competition. The samba schools taking part in the parade—each roughly having 3,000 to

5,000 participants—are composed overwhelmingly of poor people from the city’s sprawling suburbs. Every carnival, Rio’s samba schools compete with each other and are judged on every aspect of their presentation by a government-appointed jury. Each samba school must base its effort around a central theme. Sometimes the theme is an historical event or personality. Other times, it is a story or legend from Brazilian literature. The costumes must reflect the theme’s historical time and place. The samba song must recount or develop it, and the huge floats must detail the theme in depth.



Festa do Bonfim/Washing of the Steps of Bonfim Church

One of the most important religious ceremonies in Salvador takes place on the third Thursday of January when hundreds of women in traditional Bahian dress form a procession and carry perfumed water to wash the church steps; 800,000 onlookers and revelers accompany them. It is their belief that God spared the life of a wayward sea captain and his crew in 1875; the captain pledged he would build a church if his and the lives of his crew members were spared.

Celebration of Yemanjá, the Goddess of the Sea

On February 2, watch the devotees throughout Brazil offer flowers, perfumes, and jewelry to the sea. It's celebrated on the beach with music and food. The largest celebration takes place in Salvador on Praia Vermelha.

Bumba-meu-boi: A party that gets the whole city involved, the Bumba-meu-boi is a fascinating folk festival centered around the story of a bull that gets killed and resurrected. The festivities take place over several months as there are several stages to each part of the story.



CONTEXTUAL BACKGROUND

PEOPLE OF BRAZIL

Brazil boasts a diverse population of indigenous peoples, Portuguese, Afro-Brazilians, and European and Asian immigrants, which gives rise to an ethnic society in Brazil. The cultures and heritages of these different groups characterize the spirit and liveliness of Brazil today. Despite their differences these groups come together for a variety of holidays and other celebrations – that is when true Brazilian culture is best witnessed.

The Portuguese

In 1500, Portuguese explorer, Pedro Alvares Cabral and his fleet of 13 ships and 1,200 crewmen, set sail from Lisbon in hopes of arriving in India. Instead, they landed on the coast of Brazil, and found it to have a pleasing climate conducive to a Portuguese lifestyle. Upon returning to Portugal, Cabral informed King João III of his findings; in 1531 the king sent the first colonists to Brazil. Colonists included sailors, nobles, affluent and provincial people as well as those who had violated the law in Portugal. These colonists soon discovered the land and climate were ideal for growing sugar cane, as it tended to be more similar to an African climate than a European climate.

The Afro-Brazilians

In the days of colonization, millions of Africans were brought to Brazil as slaves; they were forced to work in plantations and mines. African culture and heritage has since influenced almost every aspect of Brazil—from cuisine, to music, to dance, to art. Today, African culture is most prominent in the region known as Bahia, located in northeast Brazil.

The Indigenous Peoples

It is estimated that 200 indigenous societies exist in Brazil. There are relatively large groups including the *Tikuna*, *Guarani*, *Kaingang*, and *Yanomami*, each with anywhere from 10,000-30,000 people. Smaller groups such as the *Ava-Canoeiros* also exist, though their population was last estimated at only 14. In the days of colonization, many indigenous people were forced to work in plantations and mines, like those from Africa. They also guided many of the colonists into the interior parts of Brazil. These natives, however, did not easily adjust to slavery—they were free spirited, nomadic people with their own faith and way of life. Today the indigenous populations have a tremendous impact on Brazilian culture and often come together with Afro-Brazilians and other Brazilians for celebrations.

The European and Asian Immigrants

In the 1820s and 1830s, 7,000 Germans settled in the South of Brazil. They were followed in the 1890s by the Swiss, Italians, Middle Easterners, Japanese and others. With this influx of immigrants, Brazil continued to broaden its culture, language and heritage, truly making it a country of diversity.

THINGS TO KNOW

<http://www.atozkidsstuff.com/brazil.html>

Federative Republic of Brazil
Fifth largest country in the world

Capital: Brasilia
The largest and most populous country in South America.

Official Language: Portuguese

Population: 196,342,592 (July 2008 estimate)

Industry: Brazil is the world's leading coffee producer and one of the eight largest cocoa producers. Brazil is known for the mining of precious gems; especially diamonds. Black diamonds are only found in Brazil and the Central African Republic. Brazil produces most of the world's aquamarines, topazes, amethysts, tourmalines and emeralds.

Brazil has the second-largest herd of beef cattle in the world. Brazilian cowboys are called gauchos in southern Brazil and vaqueiro in northern Brazil.

Explorers

Pedro Álvares Cabra First European to see Brazil, on April 22, 1500.

Amerigo Vespucci names each newly discovered place along Brazil's coast after the saint on whose day it was discovered.

Climate

The climate in Brazil is mostly tropical, but temperate in the south.

Religion:

Christian 89% (Roman Catholic [nominal] 73.6%, Protestant 15.4%), spiritualist 1.3%, Bantu/Voodoo 0.3%, other 1.8%, unspecified 0.2%, none 7.4% (2000 census)

Ethnic groups:

African, Portuguese, Italian, German, Spanish, Japanese, Indigenous peoples, and people of Middle Eastern descent.



CURRENT EVENTS

GLOBAL LEADERSHIP: BRAZIL ENTERS THE POWER SURGE OF WOMEN

Brazilian voters have elected their first female head of government, a woman running for elected office for the first time. Dilma Rousseff's story is intertwined with the last half-century of Brazil's history. She is the daughter of an immigrant, and has been a guerrilla, a torture victim, an economist, an energy minister and the president's chief of staff.

Brazil's new president-elect vowed to continue her predecessor's move to fight against inequality and promote human rights and fight poverty in her victory speech.

"My mission is to eradicate poverty," Dilma Rousseff said after the country's Supreme Electoral Tribunal declared her the winner in the runoff election.

As the nation's first woman to hold the office, Rousseff said she has a mission to fight for more gender equality in Brazil.

"I hope the fathers and mothers of little girls will look at them and say yes, women can."

Read more: <http://www.cbc.ca/world/story/2010/10/29/f-brazil-dilma-rousseff.html#ixzz168a7FAbM>





Learning Activities

GEOGRAPHY QUEST—MAP IT OUT!

Grades 3—7

Introduction: Brazil is a country full of places to go and attractions to see. There are expansive stretches of unexplored rainforest, islands with tropical beaches and endless rivers. Use the blank map on the next page to indicate the locations of important cities, regions and environmental features of this country. Interior lines indicate regional boundaries.

Directions: Use crayons or colored pencils to label the following features of Brazil

Regions

- North
- Northeast
- Southeast
- South
- West-Central

Physical Features (draw these onto the map)

- Amazon River
- Brazilian Highlands
- Central and Southern Plateaus
- Amazon region
- Iguaçu Falls
- Pantanal

Cities

- Rio de Janeiro
- Brasília (capital city of Brazil)
- São Paulo
- Salvador

Regional Study:

In Brazil, each region of the country is like its own state. List characteristics for each region—describe the land and its features, the people who live there and any other relevant facts you may find. How do they differ? How are they similar? How does Brazil's regional structure differ from the structure of the United States? How is it similar?

MAP OF BRAZIL (LINES INDICATE REGIONAL BOUNDARIES)





Learning Activities

MAKE A TAMBOURINE!

Grades K—6 (adjust tools and materials to age of students)

Introduction: The samba is the most popular music of Brazil. Nearly every city and village has a samba school where people meet to play music and dance. Samba bands include a deep bass drum, a small drum, tambourines, metal tube with notched rods, or a *reco-reco*, a ukulele and two linked steel cones and a rod, or a *agogô*. In this activity, students will decorate and build their own tambourine.

Materials:

- 2 heavy-duty paper plates per tambourine
- String
- 12 bottle caps per tambourine
- Hammer and nail
- Paste
- Needle and thread
- Crayons

Directions:

1. Decorate the tops of two plates. Glue the bottoms together.
2. Puncture 6 holes around the rim of each plate.
3. Use a hammer and nail to strike a hole in each bottle cap.
4. Insert two bottle caps onto a length of string and lace through the plates so that bottle caps hang between the two plates.
5. Tie string onto plates. Cut off excess string.
6. Repeat for all plate holes.

Other quick and easy instruments:

- Two plastic spoons—tap together
- A saucepan or box—beat with a wooden spoon
- Old keys strung on wood—shake it
- A cheese grater—scrape with a wooden spoon
- Empty cans filled with rice or beans—shake it

Source: Adapted from "World Neighbor Series—Brazil"



Learning Activities

Mapping South America

Grade level: 6-up

Objectives:

Students will do the following:

1. Examine different aspects of the South American continent, including its geography, climate, industry, and political boundaries
2. Create a map of South America illustrating a particular aspect of the continent

Materials:

- A few examples of different types of maps: political, physical, and population
- Five large pieces of paper
- Internet access
- Printer
- Encyclopedias
- Atlases
- Colored markers for each group

Procedures:

Note: Before beginning this lesson, draw a large outline of South America onto each of 4 large pieces of paper.

1. As a class, look at different types of maps, such as political, physical, and population maps. Ask students to discuss what information the maps convey. For example, a political map shows the borders of countries and the locations of major cities. A physical map shows landforms. A population map shows the density of population throughout the region. Why is each type of map important? How and by whom is each type used?

2. Explain that in this lesson students will be creating different types of maps of South America to learn about different aspects of the continent. On a large piece of paper, draw a chart with four columns. Label them Political/Population, Geography/Terrain, Biomes/Vegetation, and Industry/Major Exports. Using the questions below as a guide, ask students to brainstorm what they know about South America for each of these topics. Write their ideas in the appropriate columns.

- What countries and major cities can they name?
- Where are the larger concentrations of people?
- What are some significant geographical features of the continent?
- What do they know about the climate and vegetation in different parts of South America?
- What are some important industries and exports?

3. Divide the class into four groups and assign one of the topics listed above to each group. Give each group a large piece of paper with the prepared outline of South America on it. Explain that the members of each group will study a different aspect of South America and will create a map to show what they've learned.

4. Give the members of each group the following questions to use as a guide as they create the maps. (How each group creates its map is the group's decision, but the map must answer all the questions.)

Political/Population

- Identify the countries of South America (and their borders).
- Where are the capitals and major cities of South America?
- How does the population density (people per square mile) vary throughout South America? (You can show population density by region or by country.)

Geography/Terrain

- Where are the major geographical features of South America?
- What oceans and bodies of water border the continent?
- What are its major mountain ranges?
- What are its major rivers?
- Locate and label at least two or three of the following features on the map: island, isthmus, volcano, cape, gulf, plateau, falls, lake, glacier.

Biomes/Vegetation

- Where are the different biomes, or vegetation zones, in South America? (Remind students that a biome is an ecological community defined by its climate and vegetation, such as a desert, rain forest, or grassland.)
- Label some of the biomes of South America.
- Where is the equator in relation to the continent?
- Label the two areas with the greatest and least amounts of rainfall. Label two areas that have very high and very low temperatures.
- For each biome, name at least one indigenous plant and one indigenous animal.

Industry/Major Exports

- Show where the following crops are grown: bananas, potatoes, wheat, barley, cocoa, cotton, rice, sugar, coffee, oranges, and lemons.
- Show where some of the following industries are located: oil, mining (for gold, copper, emeralds, nickel, tin, silver, lead, and zinc), wine, cattle, and sheep.
- Which areas depend heavily on fishing?
- What other products are exported to the United States and other countries?

5. Provide appropriate atlases, books, and Web sites to help each group conduct its research. Each map must illustrate the group's answers to the questions above. Encourage students to be creative and to use symbols, color-coding, and other keys to show their information. They must also provide a key or legend for their maps.

6. When groups have completed their maps, have them hang the maps around the classroom and present them to the class. Encourage students to consider the relationships among all the maps and refer to each other's maps in their presentations. For example, do they notice that certain crops or resources are found in specific biomes or terrains?

7. After the presentations, discuss the need for different types of maps. Would it be possible to have all the information on one map? Why would you refer to different kinds of maps? What kind of map do students think is used most often?

Discussion Questions

1. Examine the political/population map of South America. What part of the continent is most densely populated? Where do you find the largest cities? Explain your observations. Where is it least densely populated? In your own words, summarize the relationship between geography and population.

2. Compare the maps that show the geography/terrain and the industry/major exports. In which biome (or biomes) do you find the most cattle, coffee, bananas, and sugarcane? What is the relationship between the geographical features and the agricultural activity in that area?

3. Consider the need for each type of map covered in this class. Who might rely on each type of map?

Credit

Joy Brewster, freelance writer and editor of educational material.

<http://school.discoveryeducation.com/lessonplans/programs/mapsouthamerica/>



Resources & Vocabulary

Resources

On the internet:

<http://www.kidscornerbrazil.org/>

<http://kids.nationalgeographic.com/kids/places/find/brazil/>

<http://library.thinkquest.org/CR0212302/brazil.html>

<http://teacher.scholastic.com/activities/globaltrek/destinations/brazil.htm>

In print:

DeSpain, Pleasant *The Dancing Turtle: A Brazilian Folktale*
August House (January 25, 1998)
for grades PreK—3

Walters, Tara, *Brazil (True Books)*
Children's Press (CT) (September 2008) for ages 9—12

Streissguth, Thomas *Brazil in Pictures*
Lerner Publications; Rev Exp edition (October 2002)
for ages 9—12

Vocabulary

CAPOEIRA (cap-WAY-ruh) Martial art that originated in Africa and, during the colonial period, was brought to Brazil by slaves from Angola.

CANDOMBLÉ The African religion brought to Brazil by the slaves during the colonial period and still practiced today in Bahia.

CHOREOGRAPHER Someone who creates new dances.

COLONIZATION When a group of emigrants or their descendants settle in a distant territory but remain subject to or closely associated with the parent country.

FOLKLORIC The traditional beliefs, myths, tales, and practices of a people, transmitted orally.

IEMANJÁ (yay-man-YAH) In Brazil, the Goddess of the sea

INDIGENOUS Originating and living or occurring naturally in an area or environment.

INDIAN ANIMISM The belief in the existence of individual spirits that inhabit natural objects and phenomena.

MACULELÊ A dramatic dance that originated in the sugar cane plantations of Bahia during Brazil's colonial period and was danced by the slaves to celebrate a good harvest.

MULATTO A person of mixed white and Black ancestry.

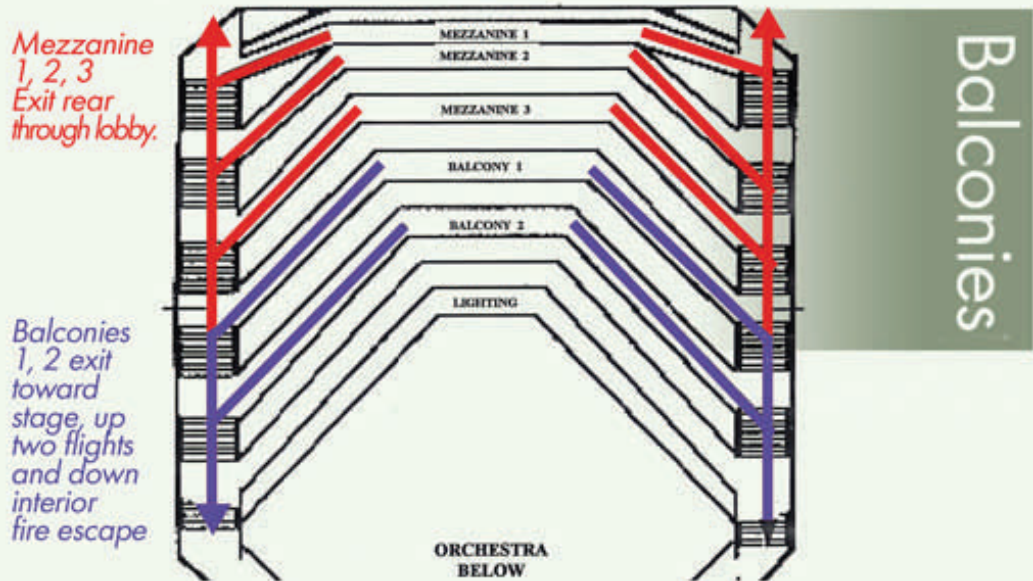
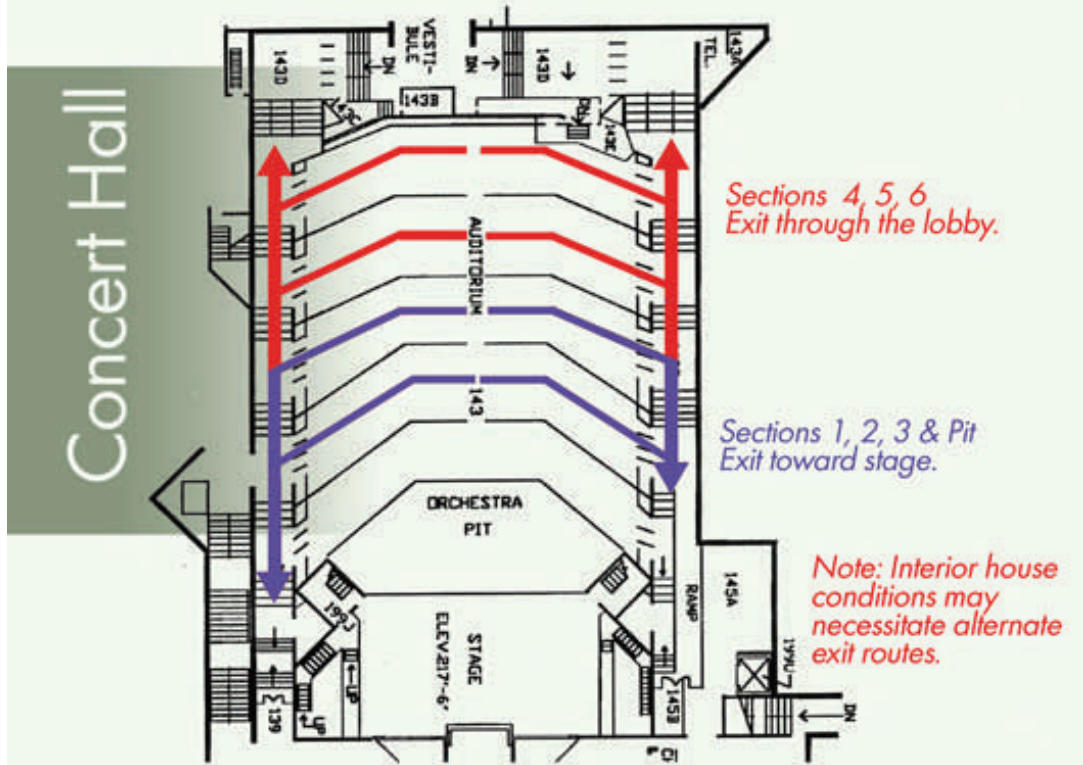
REGGAE Popular music of Jamaican origin having elements of calypso and rhythm and blues, characterized by a strongly accentuated offbeat.

REPERTOIRE All of the dances that a company choreographs and performs.

SAMBA A dance and type of music from Brazil originating from African slaves.

Evacuation Procedures

In the event of an emergency requiring evacuation of the building, procedures are in place to ensure that the audience can exit safely.



PARKING AND DIRECTIONS FOR THE FINE ARTS CENTER'S **CONCERT HALL and RAND THEATER**

School Bus Parking: Students should be dropped-off at Haigis Mall off of Massachusetts Avenue.

University Security will direct buses to an appropriate parking lot during the performance (typically by the football stadium). PLEASE BE SURE YOUR BUS DRIVER KNOWS THAT ALL PERFORMANCES LAST APPROXIMATELY 1 HOUR AND THEY SHOULD RETURN A FEW MINUTES BEFORE THE ANTICIPATED END TIME. If drivers are not with the buses, they may miss the radio call from security asking them to return for pick-up, resulting in unnecessary delays returning to your school.

Individual cars: If necessary, individuals may drop-off students with a chaperone at Haigis Mall (you will be directed by security to the mid-point turn of Haigis Mall – see map) prior to parking. **We recommend parking in the Campus Center Parking Garage to avoid searching for a metered space.** It is a five-minute walk to the Concert Hall. All other available parking during weekdays is at meters. Available lots and pricing (current as of 1/1/07) are listed below:

Parking in the Garage is available to our patrons at a discounted rate of \$1. To receive this rate you MUST give the Garage attendant a parking pass. To receive your pass, please call our office to let us know that you will be arriving by car. Parking passes are sent with the invoices. Please call (413) 545-2116 if you didn't receive one.

Parking meters are enforced Monday – Friday, 7AM – 5PM. Meter rates are \$1.00 per hour.

Parking Garage – near Campus Center, across from the Mullins Center off Commonwealth Avenue

Lot 34 – Behind Visitors Center with 3, 5 & 10-hour meters available

Haigis Mall – 2 hour maximum on meters

Lot 62 - Adjacent to Fernald Hall with 3 hour maximum on meters, limited spaces available.

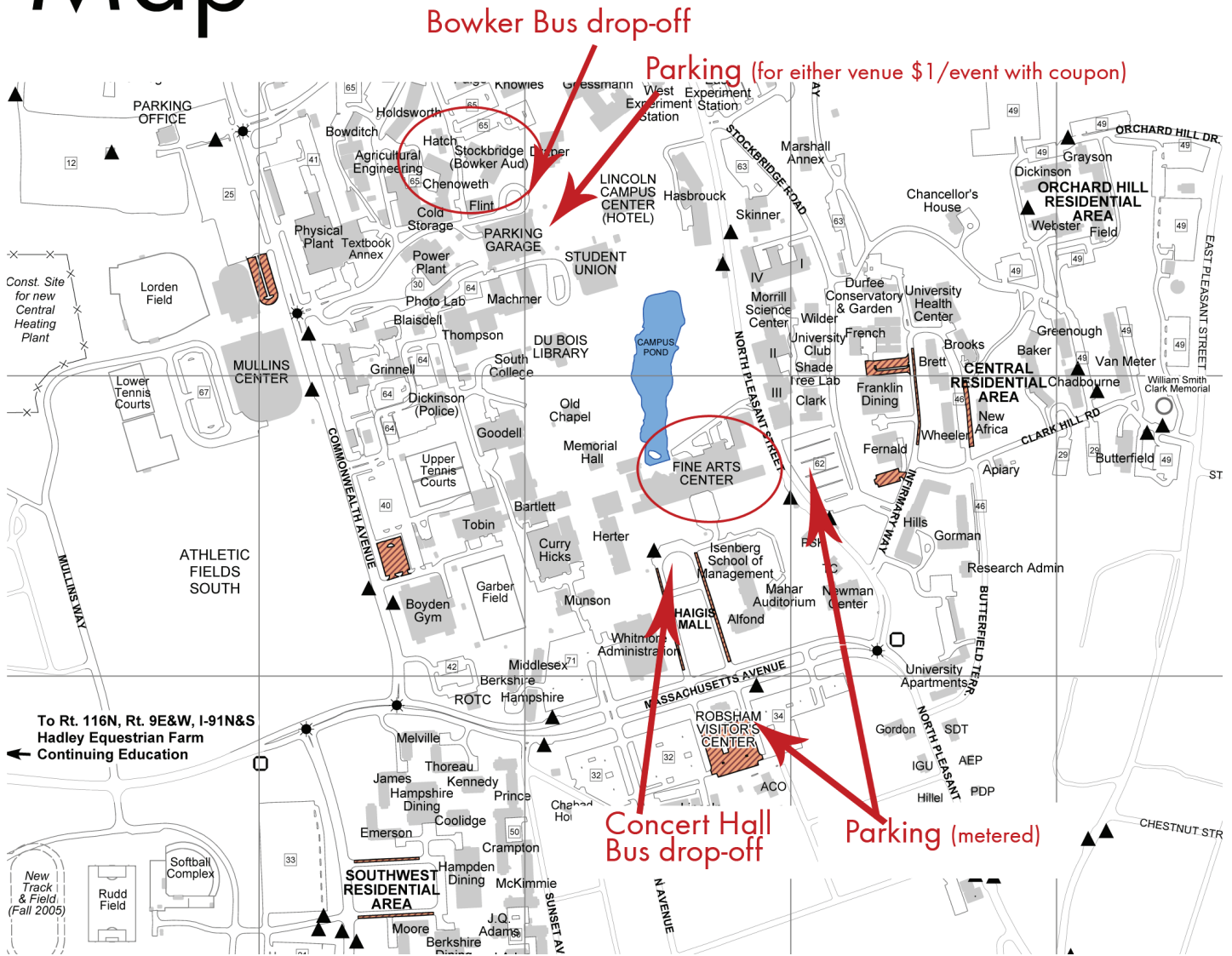
From the North: (Vermont, Greenfield) I-91 south to Route 116. Follow signs on 116 "To the University of Massachusetts." Exit ramp leads to Massachusetts Avenue. Turn left (east) on to Massachusetts Avenue toward the campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

From the South: (Springfield, Holyoke) I-91 north to Route 9. Turn right (east) on Route 9 over the Coolidge Bridge and through Hadley. Turn left (north) on Route 116 (across from Staples) heading toward campus. Turn right at first exit at "University of Massachusetts," then bear right onto Massachusetts Avenue toward campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

From the West: (Northampton, Pittsfield) Route 9 east through Northampton and over Coolidge Bridge. Follow remaining directions under "From the South".

From the East: (Belchertown, Ludlow) North on Routes 21, 181 or 202 to Route 9 into Amherst. Right on to North Pleasant Street (main downtown intersection), north through center of town. Turn left at Triangle Street (Bertucci's Restaurant on your right), rejoining North Pleasant Street. To reach Lot 34 and Haigis Mall continue on main road, which becomes Massachusetts Avenue. Haigis Mall will be on your right, Lot 34 on your left.

Map



For Concert Hall, Rand Theater and Bowker Auditorium – Patrons traveling by car are encouraged to park in the parking garage. Discounted parking is available in the garage for \$1. A parking permit is required for discounted parking in the garage. Please call the Arts & Educational Programs Office if you require permits at (413) 545-2116. All other parking on campus is at available meters at the rate of \$1 per hour. Parking is enforced Monday – Friday, 7AM – 5 PM.

Buses will drop-off students as indicated on map. Buses will be given parking instructions by Campus Security.